DOCUMENT RESUME

ED 061 233 TE 499 775

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TITLE Art Education: Sculpture, Found Art.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 28p.; An Authorized Course of Instruction for the Quinmester Program

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS *Art Education; *Behavioral Objectives; *Course Objectives; *Sculpture; *Skill Development; Task Performance; Techniques; Visual Arts; Vocabulary
IDENTIFIERS *Quinmester Program

ABSTRACT

A course of study concerned with the area of sculpture known as "found art"; i.e., assemblages of common, every day objects into works of art, is presented. Objectives of the course require the student to be able to describe the procedures for found art techniques, define vocabulary concerned with found art, and demonstrate competency in the subject. Course content includes a demonstration of studio procedures, demonstration of found art techniques, and studio work. (CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Art Education: SCULPTURE: FOUND ART 6677.05
6673.05
6671.11
6672.11

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DIVISION OF INSTRUCTION • 1971

SCULPTURE: FOUND ART

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ART EDUCATION

Written by Edward R. Dubocq

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 775

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I. Course Title:

Sculpture: Found Art

II. Course Numbers:

6677.05; 6673.05; 6671.11, 6672.11

III. Rationale:

Sculpture: "Plastic or hard materials that have been welded, carved, engraved, molded, or constructed into a primarily three dimensional work of art."

We are constantly surrounded with varying forms of sculpture in our natural environment. Sculpture can entail any three dimensional form around us, from a tree to a building. Sculpture, in one way or another, affects every day of our lives; be it through an object that is pleasing to the eye, or the pure functionality of a unit of sculptured steel, the modern automobile.

This quinmester course of study concerns itself with the area of sculpture known as "Found Art": assemblages of common, every day objects into works of art.

The student will work with a wide variety of materials and construction techniques. Emphasis will be placed on the technique of artistically constructing these materials into aesthetically pleasing sculptural forms.

IV. Course Description:

A. Elective, grades 7-12, exploratory

B. Textbooks and other materials:

Text materials, visuals, vocabulary lists, etc., are provided in parts IX and X of this quinmester course of study. It is suggested that references marked with an asterisk be kept on hand in the classroom for student use.

C. Vocational scheme:

To prepare the student for more advanced techniques and courses in the area of sculptural art.

D. Method (by week):

1. Lecture and demonstrations
2. Studio procedures
   a. Movies, lectures, resource materials.
   b. Critique at the end of each week.
3. Studio work.
4. Final critique, grading and preparation of studio for next unit.

E. Synopsis:

Note: There are suggested presentation outlines for each of the sub-headings in this section. (They are located in part VIII.)

Study:

1. Found Art introduction:
   a. Movies, slides, visuals
   b. History and appreciation of found art

2. Techniques in Found Art:

a. Formulation of idea or theme

b. Selection of materials

c. Methods of construction

d. Surface treatment

e. Base design and creation

3. Critique and evaluation

V. Enrollment Guidelines:

A. Prior courses

No prerequisites

B. Evaluative device:

Empirical testing should be employed.

C. Concurrent programs:

There is no specific program that must be taken concurrently.

VI. Behavioral Objectives:

A. Competencies expected upon completion of this unit:

The student will be able to:

1. Describe the procedures for the following Found Art techniques:

a. Formulation of idea or theme

b. Selection of materials

c. Methods of construction

d. Surface treatment

e. Base design and creation

2. Define, orally or in writing, related vocabulary

terms as listed in part VIII of this quinmester course of study.

3. Differentiate among a minimum of four Found Art sculptors from past and/or contemporary art movements.
4. Identify from Found Art sculptors with various examples of their work.
5. Manipulate and join various Found Art materials according to their specifications.
6. Compare and differentiate among various Found Art materials and their abilities to adhere to one another.
7. Practice the correct procedures for working in a Found Art sculpting studio.
8. Create a minimum of two sculptural examples of Found Art constructions.
9. Compare the types of surface treatment described in part VIII and select one or more types for application to sculptural examples.
10. Compare the types of base designs described in part VIII and select one or more types for application to sculptural examples.

B. The student will demonstrate competencies under the following conditions:

1. Classroom demonstration
2. Classroom discussion

3. Individual research

4. Individual studio procedures

5. Group critiques

6. Empirical testing

C. Acceptable performance will be determined by the individual instructor on the basis of:

1. Evaluation of classroom participation

2. Empirical testing

3. Required projects turned in for grade

4. Test items based on the performance objectives

VII. Course Content:

A. Introduction

1. Movies

2. Slides

3. Resource materials

4. Discussion

5. Lecture

B. Demonstration of studio procedures

1. Tools

2. Materials

3. Care and use of studio

C. Demonstration of Found Art techniques

1. Selection of theme or idea

2. Selection of materials

3. Methods of construction

4. Surface treatment

5. Base design and creation

D. Studio work

1. Individual student assistance

2. Individual student critiques

E. Critique

1. Group

2. Individual

VIII. Course Procedures, Strategies, and Suggested Learning Activities:

A. Vocabulary list

1. Found Art Art forms created through the use and manipulation of common, everyday objects.

2. Closed Form A form solid in appearance; having no holes or cavities. A form that encloses space.

3. Media Any substance used in the creation of Found Art.

4. Open Form A form containing hollow areas (as opposed to closed forms).

5. Sculpture Plastic or hard materials that have been carved, engraved, molded, welded, or constructed into a primarily three dimensional work of art.

6. Sculptor One who sculpts, or creates sculpture.

7. Studio Any area designed for, or in which artistic creation takes place.

8. Texture: The tactile, structural surface of a work of art.

9. Welding: The processes by which two pieces of metal are reduced by heat to their melting points and are fused together.

B. Procedure:

(Suggested instructor demonstration aid.)

The general procedures that apply to all forms of sculpture will be discussed in this section. Individual procedures for specific techniques will be listed and described on the work sheets.

The primary guideline applying to all forms of sculpture is good three-dimensional design. In sculpture, one must relate his design to a free standing form that will be viewed from all directions. One should keep this fact in mind when designing his sketches or models. If a sculpture has been well designed, it will be pleasing to the eye from any angle.

As in painting or collage, the basic design or idea should be developed through a series of thumbnail sketches. Develop an idea of what you want your piece to look like before you begin to sculpt. By doing a series of thumbnail sketches, one will discover certain forms that appeal to his or her artistic style.

Another factor to consider is the base or stand that will support the completed work of art. It is easy to make the mistake of designing a base that detracts from the visual effect of the sculpture itself. Remember that when a base is used, it becomes a part of the sculpture. It should relate to the sculpture and yet be subtle in its relationship.

Finally, in creating your sculpture, try to have the form show "movement." A piece of sculpture that seems to relate "movement" or "action" has a much greater visual impact than one that is stagnant or unmoving.

Specific and technical steps involved in this unit are covered in the individual work sheets.

C. Materials and supplies needed:

Note: Due to the wide variety of objects that may be used for subject matter in Found Art sculpture, only a minimal list will be suggested. Additional materials may be required for more technical procedures and forms of media not covered in this outline.

1. Nails
2. Tacks
3. Staples
4. Screws

5. Bolts
6. Nuts
7. Hammers
8. Pliers
9. Clamps
10. Saws
11. Wire cutters
12. Chisels
13. Files
14. Scrap metal, cloth, wood, stone, fibre board, wire, wire mesh, cardboard, paper--and any other miscellaneous materials students may select.

Also:

15. Epoxy glue
16. Contact cement
17. Scissors
18. Rags
19. Brushes
20. Paint
21. Sandpaper
22. String
23. Rulers
24. Pencils
25. Sketch paper
26. Welding equipment
27. Soldering equipment

D. Studio Procedures for Students.

(This list may be duplicated and distributed as a teaching aid.)

1. Each student will be assigned an individual work and storage area which he or she will be responsible for.
2. Equipment will be distributed on a sign-out basis. Students will be expected to demonstrate correct care for and use of materials.
3. At no time will any student be allowed to use, touch, or move another student's project or materials.
4. Monitors will be assigned in certain areas as aides to the instructor.
5. All students will be expected to stop work and begin clean up promptly, five minutes before the end of each period.
6. Students will, at all times, be expected to maintain a "professional" attitude towards their work, fellow students, and instructor.

E. Hints for Instructors:

1. There are many visual aids available. Plan to order movies, slides, etc., well in advance.
2. Design the studio so that there is a specific storage area for all supplies. (This makes for a way of getting a quick check of materials before the end of each period.)

3. Assign monitoring positions to students, on a rotating basis.
4. If equipment is at a premium, have students sign them out.
5. Have a monitor check work areas at the end of each period.
6. Since many processes are involved in this particular unit, designate various areas for specific processes:
   Example: "Painting area," "welding area," etc.
7. Allow for adequate ventilation in welding, painting and gluing areas.
8. Design the class for a free yet safe working atmosphere.

F. Work Sheets:

The following work sheets have been designed as direct teaching aids for the student's use. They may be duplicated as is and may be distributed to the students for reference following the intructor's demonstrations.

1. Work Sheet - Found Art

<u>Formulation of Idea or Theme</u>

Found Art had its professional beginning in painting. Pablo Picasso (Cubist) introduced found art to his work in 1911 with a painting

entitled Still Life with Chair Caning. It was during this period that the first true construction was created from found objects by an artist named Boccioni.

The Found Art Movement is a combination of Dadaism and Surrealism. It began as a means in which the artist could revolt against the rigid structure and formality of art. Found Art is, in its own way, a form of Dadaism. Many artists experimented in the area of Found Art Sculpture for the convenience of available materials; others, for the pure forms that could be experimented with; while still others to relate social comment. The reasons were varied, but the conclusion was the same: Found Art was a new and exciting means of self-expression. (Outstanding artists in the field include Jean Tinguely, Art Grant, Joan Miro, and Edward Kienholz.)

Perhaps the most important quality of the artist that is involved in the creation of Found Art Sculpture is the imagination. There is no limit to the type of materials you select, or the way in which you use them. In formulating your idea it might be best to consider:

a. Do you want to make a social comment?

b. Do you want to create a realistic object?

c. Do you want to concern yourself with texture and pur abstract forms only?

A social comment sculpture is concerned with expressing the artist's point of view on life, social mores, politics, etc., through the use of carefully selected objects that relate to the particular topic.

Creation of a realistic object would be to create a horse, figure, tree, etc., from materials whose composition, texture and color apply themselves best to its construction.

Pure abstraction is concerned strictly with form, color and texture and their relationship to one another in a non-objective composition.

The final selection is up to the individual artist, but it is suggested that one of these ideas be chosen before the artist moves on to the actual selection of objects to be assembled. The objects selected for the sculpture have a great effect on its visual impact and interpretation.

2. Work Sheet - Found Art

Selection of Materials

a. Social Comment Sculpture:

Once a particular comment has been decided upon, the next step is to select objects that lend themselves to the expression of this comment, in their natural state.

For example:

For a comment on pollution, assorted discarded objects of waste would be the most obvious selection--an assemblage of empty bottles, beer cans, waste paper, broken toys, detergent packages, etc.

A comment on war might consist of a combination of instruments of war.

A comment on death may be an assemblage of bones, religious symbols, etc.

b. Realistic Sculpture:

Select materials that lend themselves to the object selected as the subject.

For example:

A fish may be created from anils, or bottle caps which suggest scales.

A clothed figure might be created from stuffed pieces of cloth that have been

sewn together.

A tall bird may be created from lengths of wire to suggest frailty, or lightness.

c. Abstract Sculpture:

Any combination of materials that lend themselves well to each other.

For example:

An assemblage of driftwood.

Various sizes and lengths of pipe or tubing welded into an interesting design.

A mosaic of stones, pebbles, shells, glass, wood, etc.

Whatever materials the artist selects, the use of imagination in their selection is most important. Try to see images of other objects in the things you view. Practice by studying one particular object. What could be represented by bottle caps? -- eyes? buttons? fish scales?

What does a length of pipe suggest? -- an arm? a leg? a tree trunk?

By observing objects in this manner, you will train yourself to find the best materials to represent what you want to express.

3. Work Sheet - Found Art

Methods of Construction

As you will be involved with many various materials during the assembly process of your sculpture, there will also be a wide variety of joining techniques involved.

If you are using one basic material for your sculpture, there is usually a specific joining technique for that material.

For example:

a. Wood may be joined with nails, wood glue, contact cement, wire, etc.

b. Metal is usually joined by welding, soldering, brazing, sheet metal screws, or nuts and bolts.

c. Cloth may be sewn, stapled, pinned, or glued.

d. Paper may be pasted, stapled, or taped.

Most joining processes involve simple, common techniques as listed above. However, you may encounter problems with mixed media such as wood to stone, or stone to metal. In this case it is advisable to use an epoxy or resin-type cement or glue. These products are usually inexpensive and come in two parts. One part is

resin, the other a hardener. In most cases, the proportions for mixing are one-to-one. (Read the directions for each product to be sure.)

Welding, soldering, and brazing procedures are described in the quinmester course outline entitled Metallic Formations I. (Most Found Art sculpture involves metal that is either welded or joined with epoxy.)

Do not limit yourself to the above methods alone. Many unique and interesting sculptures have been created using uncommon joining techniques.

For example:

Wood may be wired together.

Metal may be joined by drilling holes and connecting the pieces with wire, cord, or wooden dowels.

Many very interesting effects may be created with various joining techniques. An interesting joint or seam is often one of the best characteristics of a good Found Art sculpture.

Use your imagination - experiment with several methods of joining and select the most effective; both structurally and visually.

4. Work Sheet - Found Art

Surface Treatment

There are two qualities of surface treatment involved in Found Art sculpture: texture and color.

a. Texture:

In most instances, the artist will achieve the desired texture of the surface of his sculpture during the construction stage. For example: If a student creates a fish from welded nails, the nails themselves will form the scaled, fish texture.

There may be some instances in which the artist desires to change the surface texture of an object. For example: giving a hard object a soft or fluid appearance by flowing on liquid plaster or paint. Here are some suggestions as to how surface texture may be altered or changed:

(1) Hammering

(2) Scratching

(3) Polishing

(4) Filling in or painting on with a clear liquid to achieve a hard surface.

There are different processes for altering almost all surface textures. Those mentioned above are basic. Many other effects may be achieved through experimentation.

b. Color:

The color of your finished piece may be left in its natural state and preserved with varnish, shellac, or plastic resin coatings, or it may be painted to any desired number of colors. If you decide to paint the piece, experiment on separate scraps of the material used to be sure the paint adheres. In some situations, special epoxy paint, or undercoating may be required.

Color plays an important part in the visual effect of any art work. It is recommended that you consult your instructor before making any dramatic changes. Review the effects (visual) of various colors (blues-cool) (reds-hot) etc., before you decide.

To preserve natural color, your project may be coated after painting with a clear varnish or resin type preservative to prevent fading and deterioration.

5. Work Sheet - Found Art

Base Design and Creation

Most sculpture is created either free-standing, or mounted on a separate base. (Some may be suspended by wire, etc.)

If your sculpture is to be mounted on a base, here are some guidelines to follow:

a. Design

A base should be designed to complement the sculpture for which it is made. The design should be simple and direct. The base should not detract from the visual impact of the sculpture itself.

Some sculptors have a base in mind when they are still assembling the piece. However, the artist must remember that the base is designed to fit the sculpture, not the other way around.

Simplicity is the key word in the design of a good base.

b. Media Compatability:

The next step in creating your base is to select the material from which it is made.

Color and texture are automatically supplied with the material you select for a base. Wood has its own natural color and texture, as does metal and stone.

If you should decide to change the texture of the base, follow the suggestions used in the Work Sheet on Surface Treatment.

c. Mounting

Most pieces are mounted either directly to the base, or in a raised position on plastic, wood or metal dowels. If you cannot drill holes in the piece to secure the dowels, use epoxy glue.

IX. Resources for Pupils

*Baldin, J. Contemporary Sculpture Techniques, New York: Reinhold Publishing Company.

Frankel, L. Creating from Scrap, New York: Sterling Publishing Company.

*Gruber, S. Metal and Wire Sculpture, New York: Sterling Publishing Company.

Johnson. Sculpture: Basic Methods and Materials, McKay Publishing.

Meilach, D.Z. Creating Art from Anything, Reilley & Lee Publishing Company.

Meilach & Seiden. Direct Metal Sculpture, New York: Crow Publishing Company.

Miller, J. G. Metal Art Crafts, 2nd edition, New York: Van Nostrand Reinhold.

*Rasmussen, H. & Grant, Sculpture from Junk, New York: Van Nostrand Reinhold, 1967.

*Reed, C. & Orze. Art from Scrap, Massachusetts: Davis Publishing Company.

Roukes, N. Sculpture in Plastics, New York: Watson Guptill Company.

Seitz, W. C. Art of Assemblage, New York: Museum of Modern Art.

X. Resources for Instructors:

Note: Resources marked with an asterisk have been selected as most effective during previewing.

A. Movies, Slides (Available through Dade County Public Schools Instructional Materials Division)

*Art from Scrap 5' C	EJ	EBEC	1-04227
Collage: Exploring Texture 13' C	PET	IFB	1-11658
Discovering Texture 17' C	EJS	FAC	1-11659
Paper Sculpture 5' C	JS	IFB	1-04203
*Twentieth Centure Sculpture C	JST		5-20159

B. Textbooks:

Those texts listed in Resources for Pupils (Part IX), are also quite effective as instructor aids. (Texts marked with an asterisk).